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SATURDAY, MARCH 21, 1874.

PRICE { 4d. Unstamped.  
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**CRYSTAL PALACE.**—This Day (SATURDAY), March 21.  
TWENTY-FIRST SATURDAY CONCERT AND AFTERNOON PROMENADE of the Eighteenth Series. Commence at Three. The Programme will include: Overture, "Sapphire Necklace" (Sullivan); Violin Concerto (Mendelssohn); Symphony, No. 4 (Beethoven); "Schicksals-Lied" (Song of Fate) (Brahms), first time in England; Violin Solo (J. S. Bach); Variations on a Theme by Haydn (Brahms) repeated by special request. Vocalists—Madame Sinico, Mr. Vernon Highy. The Crystal Palace Choir. Solo Violin—Herr Joachim. Conductor—Mr. Manns. Stalls, Half-a-Crown.

**CRYSTAL PALACE.**—SATURDAY CONCERTS.—  
Herr JOACHIM will appear THIS DAY (SATURDAY).

HER MAJESTY'S OPERA,  
THEATRE ROYAL, DRURY LANE.

Debut of Mdlle. Lodi.

**THIS EVENING** (Saturday), March 21, Bellini's Opera, "LA SONNAMBULA." Elvino, Signor Naudin; Il Conte Rodolfo, Signor Agnesi; Il Notaro, Signor Rinaldini; Lisa, Mdlle. Bauermeister, and Amina, Mdlle. Lodi (her first appearance in this country).

**Semiramide.**

On TUESDAY, March 24, will be performed (by special desire) Rossini's Opera, "SEMIRAMIDE." Assur, Signor Agnesi; Arsace, Madame Trebelli-Bettini; and Semiramide, Mdlle. Tietjens.

**Extra Night.**

THURSDAY, March 26, Second Appearance of Mdlle. LODI.

Director of the Music and Conductor, Sir MICHAEL COSTA.

Doors open at eight o'clock, the Opera to commence at 8.30. Prices—Stalls, 2s.; dress circle seats (numbered and reserved), 10s. 6d.; amphitheatre stalls, 7s. and 5s.; amphitheatre, 2s.

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**MDLLE. LODI** will make her **FIRST APPEARANCE** in this country **THIS EVENING** (SATURDAY, March 21st), at Her Majesty's Opera, in the character of AMINA in "LA SONNAMBULA."

**PHILHARMONIC SOCIETY.**—Conductor—Mr. W. G.

CUSINS.—ST. JAMES'S HALL.—FIRST CONCERT, WEDNESDAY, March 25, Eight o'clock. Concerto Grosso in A (Handel); Concerto for violin (Beethoven); and Violin Solo—Herr Joachim; Symphony, Scotch (Mendelssohn); Overtures, "King Stephen" (Beethoven), and "Der Freischütz" (Weber). Vocalist—Madame Otto-Alvslohen. Stalls, 10s. 6d.; reserved, 7s.; unreserved, 5s. and 2s. 6d.—Stanley Lucas, Weber & Co.'s, 84, New Bond Street, W.; usual Agents; and Austin's Ticket Office, St. James's Hall.

**MR. HENRY LESLIE'S CHOIR.**—ST. JAMES'S HALL,

TUESDAY Evening next, March 24.—To commence at Eight o'clock. Selection of Sacred Music.—Miss Katherine Poyntz, Mr. Ainsworth (his first appearance at St. James's Hall), and Mr. Bentham. Mendelssohn's 43rd Psalm, "Judge me, O God"; Bach's Motet, "I wrestle and pray"; Wesley's Motet (for the first time in public), "Dixit Dominus"; and (by general desire) Henry Leslie's new part-song, "Lullaby of Life," will be repeated. Accompanist—Mr. J. G. Calcott. Organist—Mr. John C. Ward. Conductor—MR. HENRY LESLIE. Sofa stalls, numbered and reserved, 6s.; family ticket for four, 21s.; balcony, 3s.; area, unreserved, 2s.; Admission, 1s. Tickets at the Music Publishers and Austin's Office, St. James's Hall.

**EYRE ARMS, MARCH 27.**—SIGNOR TORRETTI'S CONCERT.—Signora Mariano, Miss Palmer, Mr. Gerard, Signor Rocco, and Mr. Lansdowne Cottell's Concert-party.

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42nd Concert, Wednesday, April 29.  
43rd do. Wednesday, May 27.  
44th do. Wednesday, July 1st.

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**MOZART AND BEETHOVEN SOCIETY.**—President, the Marquis of LONDONDERRY.—Vice-President, Herr SCHUBERTH.—Fourth Season, 1874.—The Fourth Concert will take place on Friday, March 27th, full particulars of which will be duly announced.

**MISS LILLIE ALBRECHT, Pianist** (of M. Riviere's Concerts, Royal Italian Opera House), can now accept ENGAGEMENTS for Concerts, Soirées, &c. Communications may be addressed to the care of Messrs. Duncan Davison & Co., 244, Regent Street; or to Miss Lillie Albrecht, at her residence, 5, Gower Street, Bedford Square.

**SIGNOR FOLI** begs to announce that he will return to London on May 10th. Address, Grand Hotel, Vienna.

**MISS ANTOINETTE STERLING** requests that applications for ENGAGEMENTS for Concerts or Oratorios may be addressed to her at 15, Regent's Park Terrace, N.W.

**MADLE. MARIE KREBS, Pianist** to the King of Saxony, begs to announce that she will visit England this season, arriving in London early in April. All communications to be addressed to Mr. Cunningham Boosey, 2, Little Argyll Street, Regent Street, W.

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## Meyerbeer.

The spectacle offered by the history of art in the variety of the men of genius whom art produces is assuredly a fine subject of contemplation. Without going back beyond our own age, but restricting our field of observation to the three nations representing the æsthetic civilization of Europe, namely, the Italians, the Germans, and the French, we remark two great evolutions effected: one by Beethoven in instrumental, and the other by Rossini in dramatic music. These two geniuses, as different from each other as the two nations whose aspirations and sentiments they express, proceed in the generation of their works as nature proceeds; at first they hesitate, grope their way, imitate their predecessors, and, as Chénier expresses it, "sur des penseurs nouveaux ils font des vers antiques," for, in intellectual as well as in moral matters, no revolution is permanent unless based upon a corner of the Past. We cannot cite a great philosopher, a poet, an artist, or even a real statesman, whose original efforts are the fruits of isolated force or exclusively individual activity.

While it is incontestable that the early compositions of the author of the *Pastoral Symphony* reveal an imitation more or less voluntary of Mozart, Rossini does not conceal the fact of his having been brought up in the admiration of Haydn, Mozart, and Cimarosa, whose essential characteristics he combines and blends on his magic palette; this, however, did not prevent Beethoven from becoming the most immense, profound, and original musical genius that ever existed, or Rossini from being the most varied, the most seductive, and the most brilliant dramatic composer of his epoch. Around Beethoven, who remains unique, there arose in Germany a group of congeneric geniuses, such as Weber, Spohr, Schubert, and, subsequently, Mendelssohn, who are no less original for being inspired by the same order of ideas and the same traditions; this is particularly true of Weber, who was the first to transfer into the lyric drama the Marvellous in German poetry. Just in the same way, after Rossini there came a host of brilliant disciples, the most sympathetic of whom is Bellini, that gentle Songster of Sicily, who would assuredly have raised himself to a great height, had not death cut him down prematurely, for he successfully blended in his still juvenile style the imitation of the old composers with the manner of the grand renovator of Italian opera.

While these two great evolutions of musical art were being accomplished in Germany and Italy, France, who scarcely understands and appreciates any but exclusively dramatic music, remained faithful to the double tradition of Gluck and Grétry. Spontini and Méhul became the imitators of him who created *Armida*, *Alceste*, *Orfeo*, and the two *Iphigenias*, while Grétry's influence produced, in the domain of comic opera, a whole swarm of charming composers, whose most illustrious types are Boieldieu, Hérold, and Auber. On the vast stage where Gluck, Piccini, Sacchini, and Spontini, had in succession enlarged the framework of lyric tragedy created by Lully and Rameau, subjecting their individual organization to the severe taste of French tradition, Rossini also wrote four master-pieces, and terminated his glorious dramatic career by the marvel called *Guillaume Tell*.

It might have been supposed that all grand operatic combinations were exhausted, and that, after Rossini and Weber, so utterly different from each other, a new transformation of the lyric drama was impossible. But men reasoned without taking into account the inexhaustible fertility of nature, just as they reason perhaps at the present day as to what the Future has in store for them. It was then they saw appear a patient and profound genius, endowed at the same time with a powerful imagination and extraordinary delicacy of mind. German by birth, and, in consequence of the thorough musical education he received, become somewhat of an Italian by taste and impulse, he was French by the logic of his eminently dramatic talent. After some years of experimentalizing, and feeling his way, after some partial successes which inspired him with the consciousness of his strength, he went to Paris, whither he was attracted by the various tendencies of his nature; he there revealed himself to the astonished world in a work, *Robert le Diable*, which created an immense sensation. *Les Huguenots*, *Le Prophète*, *L'Etoile du Nord*, and *Le Pardon de Ploërmel*, extended and established his fame, while his posthumous work, *L'Africaine*, seemed to bring

him back alive into the midst of the world, once more subjugated by the power of his last creation.

We all know what persons of exclusive and partial taste may say of the complication so often found in Meyerbeer's style and manner. We have met critics and artists who have attained to a thorough comprehension of his works only from a great desire to be just and impartial, believing, as Poussin said, that it is not our appetites alone, but our reason as well, which ought to judge the beauties of art. Because we feel a natural predilection for the family of poetic and harmonious geniuses, who purify the Real by the Ideal and temper strength with grace—men of angelic and almost divine minds,—whose names are Virgil, Raphael, Racine, and Mozart—ought we to depreciate the men of masculine and robust genius, who delight in the expression of grandeur, and in the portrayal of vigorous character, and of complicated passion, men like Michael Angelo, Shakespeare, Corneille, and Beethoven? Is not the first quality of a judge that impersonality which forgets for the moment its dearest affections and its natural tendencies, and sees only what is submitted to its judgment, so as the better to understand the work and the artist that do not belong to the order of ideas for which it can easily feel sympathy? How pitiful would be the mind of a man, who, formed in the admiration of Titian or Andreas del Sarto, did not understand Rembrandt, that powerful colourist, who loves the clash of shadows and lights, the grand contrasts of *chiaroscuro*, and the scenes of every day life, which he causes to flash with deep thought and dramatic interest!

Such are, also, the qualities of the works and genius of Meyerbeer. He excels in rendering the contrasts of extreme situations, the *mêlée* and shock of different passions in a vigorous whole; in creating sturdy types which are graven in the imagination of every one, and which cannot be forgotten; and in filling his immense canvas with tumultuous bustle, light, and life.

But the great master's talent does not stop here. In our age of grand catastrophes and universal renovation, when politics, poetry, science, and art have extended the horizon of life, and even moved back the limits of the universe, it is not dramatic music alone which has renewed its forms, enlarged its pictures, vivified its colours, and multiplied the number of its characters. Between Weber and Rossini, whose mode of procedure is so different, and whose immortal productions express a whole world of opposite ideas and sentiments, has not Meyerbeer succeeded in creating for himself in other styles a profound and original personality, from that pastoral, *Le Pardon de Ploërmel*, a very superior work considered from a musical point, properly so called, to the graceful ode entitled: "Née to Stephanie," and the no less poetical one of the "Farewell to the Young Couple." Is not the charming landscape of the *Pardon*, as got up at the Opéra-Comique, and the overture of which is performed with true lyric spirit by the Société des Concerts, a perfect and harmonious poem, in which descriptive music attains genuine perfection? Is not the work, moreover, the simplest, the most agreeable, and the most frankly melodious production for which we have to thank the author of the great lyric dramas of the age?

The symphonist is again revealed with the utmost clearness in the overture, the choruses, and the interludes of *Struensee*, the "Schiller-Marsch," composed for the inauguration of the monument raised to the great German poet, the "Bayerischer Schützen-Marsch," composed to verses of the King of Bavaria, the "Ode to Rauch," the sculptor, an ode performed at the Academy of Fine Arts, Berlin, the "Hymn for four Voices, Chorus, and Orchestra," in honour of the twenty-fifth anniversary of the marriage of the King of Prussia, and the celebrated "Fackel-Marsch," performed by all the reed bands in Europe. We must, also, mention the pages composed for the drama entitled *The Youth of Goethe*, which has not yet been produced, but of which we trust the public will not be indefinitely deprived.

To this series of works elaborated at leisure—a fertile leisure—must be added the collection of forty saloon-melodies, which also form a school. The most original grace, unexpected melodic turns, boldness of harmony, and at times even independence of rhythmic accent, are combined in them with a system of ornate accompaniment since imitated by a great many composers, anxious to add in songs destined for the concert-room the merit of science to the value conferred by melodic inspiration.



The sacred compositions, the catalogue of which comprises a "Stabat," a "Miserere," a "Te Deum," a "Pater," twelve Psalms, and the eight Canticles of Klopstock, are so many masterpieces, in which are concentrated the prominent qualities of Meyerbeer's style, and his most radiant aspirations. The luxuriance of exquisite harmonies, with a character at once majestic, austere, and penetrating, and the contempt for anything commonplace, excite profound and sustained admiration, such as can be witnessed only in a German chapel. The 93rd Psalm, the most admirable of all, is a marvellously beautiful hymn of mystic love.

Such are, though only summarily enumerated, the works of different kinds due to the great artist, who for half-a-century caused art to advance with gigantic strides; they assuredly assign to his genius a rank not easily reached.

When contemplating the grand dramatic scenes which commence with *Robert le Diable* and finish with *L'Africaine*, we might have thought that the last efforts of art would stop here, and that the power of musical expression could go no further; we might be pardoned for seeing nothing beyond. But, after the sublime sacred pages just mentioned, it is impossible not to acknowledge that their author has conquered from art a new order of sentiments, which is like a representation of the thousand forms of the universe.

Would the reader know the great characteristic of such music? It is this: Instead of directing the glances of the soul to its own level, it directs them to what is luminous and divine. Thanks to the powerful influence of the illustrious and learned Abbé Vogler, his master, whose name he was never heard to pronounce without bowing his head, Meyerbeer, in our age, has snatched their secret from Palestrina and Allegri, gathering, from the sublime conception of liturgic genius in former times, its spirit and *mens divini*. Would the reader penetrate the inspiration of this music? Let him practise what Bossuet said: "Listen to your inward self; listen where truth makes itself heard, where are collected pure and simple ideas; listen at that part of the soul so deep and so retired, that the senses have no suspicion of it, so distant is it from their region."

To hear the language of this grand music, a man must, therefore, descend to the bottom of his soul. . . . There is in Meyerbeer something more than a musician, something more than a poet; there is a contemplative soul which envisages humanity and nature in God.

SAIN-D'AROD.

MAYENCE.—Herr Emil Scaria, from the Imperial Operahouse, Vienna, concluded a very successful engagement by appearing as Falstaff in Nicolai's *Lustige Weiber von Windsor*. He was well supported by Mlle Szégal, from the Wiesbaden Court Theatre, as Mrs Ford.

WIESBADEN.—The following was the programme of the last Symphony-Concert, in the Kursaal: "Serenade," Rich. Wuerst (first time); Overture to *Les Abencerrages*, Cherubini; Symphony in D major, W. A. Mozart; Variations from Beethoven's Serenade, Op. 25, arranged for orchestra, Büdcker (first time); and Overture, Op. 115, Beethoven.

MUNICH.—Mlle Sophie Stelle of the Royal Opera has quitted the stage. She has ceased to be an artist in order to become a Baroness, Baroness von Knigge. She took her farewell as Margarethe in M. Gounod's *Faust*. She commenced her dramatic career by appearing, on the 6th September, 1860, as Emmeline in *Die Schweizerfamilie*. Since then, she has sustained fifty-six different characters. She sang the part of Margarethe more frequently than any other, having impersonated the fair victim of Mephisto's wiles and the rejuvenescent scholar's ill-regulated passion, 105 times. She took part in 740 dramatic performances, 699 of which were given at Munich. The Germans are nothing if not statistical, and it is from a high-class German contemporary that the above statistics are taken. Even were they derived from a less respectable source, we know, on the authority of Jérôme Paturot, that nothing may with safety be so recklessly advanced as a statistical statement, because nothing is so difficult to be disproved. But this by the way. To return to Mlle Sophie Stelle. The King forwarded her a highly flattering autograph letter, accompanied by the Medal for Art and Science, and, shortly before the marriage ceremony, a splendid bridal bouquet of the choicest flowers.—A concert was given a short time since by the Association of Local Musicians. Among the novelties were a "Triumphal March," by Herr Kunz, a stringed sestet, "Zum Abschied," by Herr Lang, and the same composer's Hymn in a piece called *Der Friede*. In addition to the above, the programme included Herr R. Wagner's overture to *Tannhäuser*, prelude to *Lohengrin*, and "Kaisermarsch." The last piece was executed by an augmented band, numbering 300 performers.

#### MONDAY POPULAR CONCERTS.

The concert of Monday last well represented the series given since the advent of Herr Joachim, especially as its programme contained one of the posthumous quartets of Beethoven—those sublime creations among the interpreters of which the Hungarian violinist is *facile princeps*. There are, happily, many who "preach the gospel of Beethoven" with success, but none, so far as we know, expound its mysteries more eloquently, or make them more clear to ordinary minds, than Herr Joachim. The great artist has thoroughly entered into the spirit of the composer. He comprehends Beethoven's method, and appreciates his ideas to the fullest extent. Moreover, he brings to his work unsurpassed technical skill, and a command over those who listen to him almost phenomenal in its completeness. Thus equipped at every point, Herr Joachim is the man of all men to deal with the works in which Beethoven asserted the enormous power of his art by enlarging its expression and suggestiveness. The mighty master, in the fulness of genius, revealed a new world of music, which for a long time was treated as the creation of a diseased fancy. Among those who have had a share in the noble task of proving that Beethoven demonstrated a reality, and not a myth, Joseph Joachim holds an honoured and a foremost place. The quartet performed on Monday was that in B flat (Op. 131), for which Beethoven originally wrote the great fugue, afterwards published separately as Op. 133. An analysis of this wonderful work is nothing if not exhaustive, and to be exhaustive it must run to a considerable length. We prefer, therefore, to speak of the perfection of its rendering by MM. Joachim, Ries, Straus, and Piatti, and the close attention with which it was heard from the first bar to the last. In all likelihood there were many who, even with such advantages, saw the quartet "as through a glass darkly," but there were others to whom its every outline and detail stood revealed. Connoisseurs could not, perhaps, have put forward any definite ideas as coming to them through the music, and, in view of this fact, the disciples of the "Future" might step forward to talk in sounding phrases about the "necessarily erroneous artist" who, striving vainly after definite expression with imperfect means, could only pen "hurried enigmatical strokes." But we are very sure that even those to whom the quartet spoke with less clearness were free from any idea of imperfection in its means or method. The glory of pure music lies in the very indefiniteness which is now made a subject of reproach. Such a work, for example, as that played on Monday night, because it says nothing absolutely, says to all just that which best accords with the individuality of each. Upon no two does it make the same impression, and no two would interpret it alike. Those who contend for definite expression as the *summum bonum* of music take a low and unworthy view of the art; and, so far from believing that Beethoven reached his highest point when he allied worded poetry to music in the *finale* of his Choral Symphony, we hold that he did so when penning the heavenly *cavatina* which moved every heart on Monday night. The brief *presto*, wherein Herr Joachim was simply perfect, had to be repeated, and every other movement elicited applause of the heartiest description. Thus there could be no mistake about the success of the quartet—a success upon which performers and audience alike had reason to congratulate themselves. The only other concerted piece was Haydn's familiar quartet in D major (Op. 64), but the programme contained two solos—Beethoven's pianoforte sonata in A flat (Op. 110), and a violin sonata in G major, by Tartini, which Herr Joachim introduced for the first time. Herr Dannreuther gave a striking, and to a large extent individual, reading of the "A flat," obtaining much applause; and Tartini's work at once found acceptance as a masterly composition. How the old violinist's music was rendered need not be said. The vocalist was Miss Edith Wynne, whose singing of Schubert's "Die Junge Nonne," to Sir Julius Benedict's admirable accompaniment, was a treat of the highest order. Miss Wynne also gave Gounod's "Quando à te lieta" (*obbligato* violoncello, Signor Piatti), for which she obtained an encore.

PESTH.—At the two-hundredth representation, which came off recently, of Erkel's *Hunyady Laszlos*, Miss Minnie Hauck sang, in Hungarian, the part of Gara Maria, with which she so entranced Hungarian patriots here last summer.

CARLSRUHE.—Mlle Marianne Brandt, from the Royal Operahouse, Berlin, has appeared at the Grand-Ducal Theatre as Fides, Ortrud, Fidelio, and Rachel, in *Le Prophète*, *Lohengrin*, *Fidelio*, and *La Juive*, respectively. In the last opera she appeared twice. Goethe's *Jery und Bäteli*, with music by Madame von Bronsart, is to be produced for the first time before the end of the present month.



## HER MAJESTY'S OPERA.

On Tuesday night "Old Drury" opened its doors to the first audience of a new operatic season, and was found worthily prepared for their reception. Mr. Mapleson has had so much experience in adapting the place to his special purpose, that he long ago achieved the utmost possible in the matter of comfort and convenience. Now, therefore, there is no new feature to describe, though it would be unfair not to record once more the success of arrangements with which all are familiar. The performance attracted an audience whose numbers suggested that the beginning of the season had come as a very welcome event. All parts of the house were filled, from the Royal box to the upper gallery, and scarcely could the exertions of the artists have commanded stronger or more frequent marks of sympathy and approval. Everybody, in fact, was in good spirits and good temper, to which desirable state of things the presence of Royalty may have contributed not a little. It had been generally understood that the first appearance of the Duke and Duchess of Edinburgh, after their entry into London, would take place at the Albert Hall, on the occasion of the "commanded" performance of Mr. Sullivan's *Light of the World*. No little sensation was made, therefore, as the Royal pair, together with the Prince and Princess of Wales, entered the Queen's box soon after the opera had begun. The decent custom under such circumstances is to avoid all demonstration; and nothing happened to interfere with the regular course of the stage business. None the less, however, was the presence of their Royal Highnesses thoroughly appreciated by all who had the good fortune to "assist" on the occasion.

In accordance with a rule established for obvious reasons, Mr. Mapleson selected a familiar opera wherewith to begin the new campaign, his choice falling upon *Semiramide*. The selection was a wise one for many reasons, chief among them being the favour which Rossini's work commands from the public at large. Like the fashion of all other things, the fashion of opera changes, and *Semiramide* belongs to a mode that, for good or evil, is a thing of the past. If we have not yet subscribed to the doctrines of Herr Richard Wagner, in whose eyes Rossini's Italian works must be abomination, we have, at all events, passed beyond the time in which such subservience of dramatic to musical art, as is found in *Semiramide*, was an accepted canon of taste. Another *Semiramide* would be impossible, even were Rossini living to write it; but while this is true, it is also true that both the general public and connoisseurs accept the work with all its faults for the sake of its wealth of melody, and for the musical interest abounding in it apart from considerations of dramatic fitness. True, even if it have but the strumming accompaniment on which Herr Wagner empties the vials of his scorn, it is still a power, and while it remains a power *Semiramide* will command the homage it received last Tuesday night. On taking his seat to conduct the performance, Sir Michael Costa had a flattering reception, and, as usual on opening the season, his arrangement of the National Anthem was sung in chorus. The execution of the well-known and popular overture under Sir Michael's direction fully sustained the credit of the Drury Lane orchestra, the *personnel* of which, we were glad to see, remains much the same as last year. M. Sainton is again the *chef d'attaque*, and at the head of the various classes of instruments are artists fairly represented by Messrs. Willy, Wäsfelgen, Lassere, White, Dubrucq, Lazarus, Wooton, and Paquis. Under these circumstances we need hardly say that the orchestra distinguished itself last night by all the qualities which, on former occasions, have been the theme of admiring observation. The performance of the overture was loudly applauded, not less hearty demonstrations following its repetition, by special desire of the Duke of Edinburgh, previous to the second act. If we do not enter minutely into the details of the general performance it is because the cast was familiar enough to make such a course unnecessary. What need be said, for example, of Mdle. Tietjens as *Semiramide*, save that her appearance in the robes of the Assyrian Queen was hailed by loud and continued applause, and that she played the part in a fashion possible to no other. *Semiramide* is one of that group of grand characters which Mdle. Tietjens has made her own beyond cavil, and her embodiment of Rossini's heroine was as grand a masterpiece as ever. All the

old "points" were made with unfailing regularity and unabated power, while the freshness of the accomplished artist's voice and the energy she brought to her work showed that she has returned prepared to enter upon another round of successes. How much she was applauded, and how often recalled, it is easy to imagine. The Arsace of Madame Trebelli-Bettini is scarcely less well-known than the *Semiramide* of Mdle. Tietjens, and scarcely less a favourite with all who love to hear Rossini's flowing melodies sung in a manner refined and tasteful. Her separate successes during the performance were many; but the greatest triumph of all was shared with Mdle. Tietjens in the *andante*, "Giorno d'orrore," of the great duet for *Semiramide* and *Arsace*. Given to perfection, this favourite movement elicited a storm of applause which might easily have been constructed into a demand for its repetition. The music of *Assur* is well adapted to the voice and style of Signor Agnesi, who also presents the character in a manner scarcely open to adverse criticism. Both his acting and singing last night were up to the high standard by which he is judged, and helped largely towards the perfection of the *ensemble*. Signor Rinaldini was again a careful representative of *Idreno*; Signor Casaboni once more officiated as the Shade of *Ninus*; and *Oroe* was impersonated by Signor Campobello, who sang with entire propriety, and seems to have made considerable advance in his profession. The concerted music, given in a manner neither better nor worse than usual, calls for no special remark, and the same may be said of the *mise-en-scène*.

## Letter to —

## MY DEAR YOUNG FRIEND OF THIRTY YEARS' STANDING

This week I am hedged and ditched and walled and floored and hugged and belaboured and tessellated and disseminated and impaled and imperturbed and pursued and disconcerted in such a manner with business of the driest most tormenting most perseverant most unfinished most hyperphrastic most hypergrastic most prophetic most catachrestic and least homogeneous character that this week to me is a week of toil a week of turbulence a week of turmoil a week of tubosity a week (*not*) of somnolence a week of wide-awaking a week of shadow-seeking a week of scionachatic continuity a week of draping a week of uncovering of the spirit a week of non-discovery a week in short which is not so much a wheel within a wheel as a week within a week a week in which my friends (if I have any except your cherubic Loretta) counts for nothing less than nothing infinitely less than less than nothing something in short which is not something and not even nothing

[Breath! please, before I go on.]

Next week which I hope will be a weaker if not a stronger week a week in which however weak I can be strong and vigorously weekly I shall be at the service of yourself and with your approval fix Wednesday to be as Talismanic and as little teratological as possible we will score the score of *Il Talismano* and drink some of Loretta's sherbet to the health of the manager who brings it out and to the discomfiture of the manager who don't bring it out to the health of Sir Michael if he behaves himself and to the health of Sir Macfarren who is sure to behave himself to your health to G. G.'s health to H. J.'s health to J. B.'s health to Major-General Tiger's health to my health to W. D. D.'s health and to the memory of my dearly-remembered crony that other Michael who writ the *Bohemian Girl* and to whom the living Michael has proved so loyal and affectionate

Tavistock Castle Tavistock Wood  
March 18th

Dishley Peters.

VIENNA.—The Committee appointed to decide on the plans sent in for the Beethoven Monument have selected the design of Herr Zumbusch, on condition, however, of the artist's introducing certain modifications in it.

HANOVER.—Gluck's *Armida* has been performed with a more than usually good representative of the principal female part. This is Mdle. Weckerlin, who has already gained golden opinions from troops of friends and the public generally by her impersonation of *Fidelio*, *Senta*, *Elsa*, and other leading characters.



## ARABELLA GODDARD AT CALCUTTA.

(From the "Calcutta Englishman.")

The fourth concert of this renowned artist took place on Wednesday evening, at the Town Hall, in the presence of a very large and most enthusiastic audience. We notice that at each successive appearance of Madame Goddard the audience become more and more impressed with the knowledge that they are listening to a really great artist. Some great artists are proficient either in the classic or the modern school only, but Madame Goddard has the rare gift of being equally at home in every variety of style, from the immortal Beethoven, etc., down to the romantic school. The first selection was the *Allegretto* and *Andante* with variations from Wœlf's *Ne Plus Ultra* sonata, introducing the old-fashioned and charming air, "Life let us cherish." There are eight variations, à la Henri Herz, bristling with insurmountable difficulties, and a sealed book to most players. The manner in which the octave variation was rendered was a great display of executive skill. Then, again, the trill variation, with the melody at the top, came out in striking contrast. The clearness and crispness of the trill was perfectly inimitable. In the last variation the scale passage, embracing the whole key-board, was played with extraordinary rapidity. At the conclusion of this piece Madame Goddard was enthusiastically applauded. Jules Di Sivrai's Scotch Fantasia, introducing popular airs, was a great success, and an encore was imperatively demanded, when Madame Goddard very graciously treated her admirers to "Bonnie Scotland," by Brissac. The second part opened with Mendelssohn's lovely *Thema con variazioni*, for piano and violoncello, a piece so well known that description here is needless. Suffice it to say that each instrument was in perfect accord with the other, and the effect was all that could be desired. Mr. Van Gelder played with his usual masterly skill and perfect finish. This piece gained great applause, and was one of the great treats of the evening. The crowning triumph of Madame Goddard was the rendering of Thalberg's "Home, Sweet Home." This is one of her special pieces. Those who have not heard her can form no idea of how it ought to be played. The pathos infused into this simple air is truly touching, and the quality of the piano is brought out to the full extent. The audience, at the conclusion, burst forth into deafening applause, and Madame Goddard had no alternative but to sit down again at the piano, when she played Jules de Sivrai's "Sulle Onde," to the inexpressible delight of her hearers.

(From the same).

The last of Mme. Goddard's performances took place on Monday evening, at the Town Hall, before a very large and fashionable audience, under the patronage of His Excellency the Viceroy and the Hon. Miss Baring, the latter, accompanied by a large party from Government House, being present at the performance. This concert was a farewell benefit given to Madame Goddard by several of our leading amateurs as a just recognition of the lady's wonderful talent, and the great pleasure and gratification she has afforded the Calcutta public during her stay here.

Those who hitherto listened to classical music purely for fashion's sake have now completely modified their opinion, as this exquisite player throws her whole heart and soul into the music she has to play, and it is impossible for the listener not to be carried away by the intensity of feeling by which she is evidently animated.

The programme was admirably selected. Mme. Goddard's first piece was Beethoven's celebrated *Moonlight Sonata*. This noble work was nobly rendered in all its movements. The *Adagio* was played with intense feeling, and the *Finale*, a marvel of execution, roused the audience to enthusiasm. Handel's "Harmonious Blacksmith," played in Mme. Goddard's unapproachable style, was, as usual, rapturously encored, when the lady played Chopin's Waltz in D flat, with which she has made Calcutta familiar. The second part opened with Mozart's Quartet in G minor, a ceaseless flow of melody. It was admirably played, Mme. Goddard being ably assisted by gentlemen amateurs. We are fortunate in possessing private talent of such high order, for otherwise we should have been deprived of hearing our distinguished visitor in concerted music. The quartet was listened to most attentively, and, at the close, greeted with enthusiastic applause. We were completely carried away by the rendering of Thalberg's *Don Giovanni*. The way in which the great pianist played the Serenade was marvellous. In the minuet the scale passages for either hand were not to be surpassed. The effect of this piece was great on the audience, who made a tremendous effort to get another, but Mme. Goddard twice

came forward, and merely bowed her grateful thanks. We think that an encore was too much to expect after the work of the evening, and especially after such a fatiguing piece. During the concert the fair executant was presented with two fine bouquets of roses.

This concert will be long remembered by the Calcutta public, and it is to be regretted that we shall lose our eminent visitor so soon. All we can say and hope is, "*au revoir*," but not "*adieu*," as, if ever she should come among us again, she will find the same enthusiastic welcome.

## CRYSTAL PALACE CONCERTS.

(From the "Circle.")

The chief attraction at the concert of last Saturday was Schubert's octet (Op. 166) for stringed instruments, clarinet, bassoon, and horn—composed about the year 1824, four years before the death of its author. On this occasion the parts written for first and second violins, viola, violoncello, and contra-basso, in combination with the three wind instruments named above, were played by all the stringed instruments employed in the orchestra. It was the first performance at the Crystal Palace concerts. Under the able conduct of Herr Manns, the several instruments were in perfect unison. A rich tone was the result of the combination, and as much delicacy of expression was obtained when it was required, as could have been procured from the single instruments. The octet is of symphonic proportions. It is overflowing with rich musical conceptions. We find in much of Schubert's instrumental compositions, whether for pianoforte solo, for stringed instruments, or for orchestra, a redundancy of ideas worked out with a diffuseness that occasionally borders on extravagance. In this work, however, we were not conscious, notwithstanding its great length, of want of compactness in any of the movements. Melodious subjects, worked out with a masterly mind and technical experience, pervade each movement. It is impossible to give in words an adequate idea of the beauties of this enchanting composition. In the *andante* we were reminded of a phrase in the slow movement of Mendelssohn's "One Violin Concerto." Nothing more delicious in music can be conceived than the "dying fall" of the *andante*. Its close is lovely, and the execution of it by the several instrumentalists was as perfect as we may hope to hear. The *scherzo*, full of mirth and hilarity, and the *trio*, which forms part of the same movement, were exhilarating to a degree quite indescribable. The executants evidently enjoyed their task, as did their hearers the performance, and they played *con amore*. The last movement was executed with remarkable fire, firmness, and delicacy, and with every quality desirable in an orchestra. We really thank Herr Manns for the care he must have bestowed upon this fine work in order to produce so satisfactory a result.

The "*Wood Nymph*" concert overture, by Sir Sterndale Bennett, was executed with the most careful observance of the composer's intentions. It has long been regarded as a standard work, reflecting honour upon its composer and the land of his birth. It takes rank, and deservedly so, with the best orchestral works of Germany. Although in character and colour Mendelssohnian, it bears the impress of an individuality which attaches to Bennett. Its construction is symmetrical, its subjects are melodious and genial, its character is sprite-like and playful, its orchestration is rich in colour and contrast, and the whole is worked up with the mind of a master—albeit the composer was very young when the work was produced. Schumann ranked this "Concert Overture" above Bennett's other works for "tenderness and delicacy, and for the pure, bright, poetic feeling which breathes in every bar." He says—"The instrumentation is quiet. No startling effects. No drums and trumpets are wanted to express the solitary joys of the lonely sea beach, or the shady woods in which our composer loves to dwell. An earnest, true poet, he goes on his tranquil way, careless of praise; and though no triumphant chariot may await him, and no loud tumult of popular applause, yet we here crown him with what he will value more dearly—the quiet homage of true friends." It is very agreeable to find such sincere testimony to the merits of an English composer from so great an authority as Schumann, when Germans of inferior musical knowledge, or no musical knowledge at all, presume to decry the works of English musicians.



## CONCERTS VARIOUS.

THE Brixton Amateur Musical Society gave its fourth private concert at the Angel Institute, Gresham Road, on the 25th February, under the direction of Mr. Van Maanen, Bandmaster Scots Fusilier Guards, who has been appointed to the post of conductor, rendered vacant by the resignation of Mr. Weist Hill. The programme included: Overture, *Merry Wives*, Nicolai; Symphony, No. 12, "Military," Haydn; and Overture, *La Gazza Ladra*, Rossini. These were given by the orchestra with very creditable precision. Mendelssohn's D minor Concerto, for pianoforte with orchestra, played in excellent style by Miss Kate Griffiths, was received with great applause and satisfaction, followed by a general recall. The singers were Miss Georgina Maudeley and Mr. Wilmington.

ST. PATRICK'S DAY AT ST. JAMES'S HALL.—The anniversary of the Patron Saint of Ireland was carried out musically, both morning and evening, at the above locale, by two concerts of Irish music. When we state that the following vocalists sang many of the most popular Irish songs and ballads, it will suffice; the Misses Edith Wynne, G. Maudeley, Sophie Ferrari, A. Sterling, H. D'Alton, Enrick, Mdme. Osborne Williams, Messrs. Lloyd, Tesseman, and Santley, with the London Vocal Union. The instrumentalists were the Misses C. Tascas, Austine, and Violet and Agnes Molyneux, who each performed solos, founded on Irish melodies, on the pianoforte with effect; whilst Mr. John Cheshire, on his new harp, performed a fantasia, and was loudly applauded. Amongst the novelties produced was an arrangement of that caricature on Irish music, "St. Patrick was a gentleman," arranged for the London Vocal Union. It is a spurious composition—not Irish—and did not deserve a place where so much was good. Mr. Lindsay Sloper, Mr. Osborne Williams, and Sir Julius Benedict, presided at the pianoforte.

MDLLE. ESTER MARINI gave a concert on Wednesday evening at St. George's Hall. The vocalists were, besides the fair *beneficiaire*, Mdme. Lancia, Mdle. Trentanove, Miss Rose Berend, Mr. Wilford Morgan (his first appearance since his return from America), Mr. Tesseman, Signor Motino, and Signor Monari Rocca. Mdle. Marini has a fine voice, which she uses to advantage, and sings with feeling. She has evidently been well trained. Mdle. Marini was deservedly applauded, and twice "encored." Mdme. Lancia sang the "Bijou song" from *Faust* with her usual fluent execution, and Mr. Wilford Morgan was vociferously encored in "Once again." He, however, did not accede to the request, but responded by singing "My pretty Jane." He also sang his popular ballad, "My sweetheart when a boy," which he did repeat in obedience to the unanimous demand of the audience. Signor Rocca also received the compliment of an encore for an aria by Signor Fiori, from his opera, *Don Crescendo*. Herr Ganz's playing was much admired, and he was recalled after both his pianoforte solos, as was the clever M. Paque, after his performance of his violoncello solo. The conductors were Signor Fiori, Mr. Pittman, Signor Romelli, as well as Mr. Lindsay Sloper, on whose shoulders the greater part of the arduous duties devolved, and which he fulfilled with conspicuous ability.

MDLLE. VICTORIA BUNSEN, the accomplished Swedish vocalist, gave a very successful evening concert on Monday last at Ashley Place (by kind permission of Major Wallace Carpenter), assisted by Miss Edith Wynne, Mr. G. Perren, Signor Fabbrini, Signor Urio, and Signor Campobello as vocalists; violin, Mdle. De Bono; harp, Herr Oberthür; and pianoforte, Mdle. Felicia Bunsen. The fair concert-giver had immense success in Rossini's recitative and aria from *Cenerentola*, "Nacqui all'affano," with its brilliant pendant, "Non più mesta," and was loudly recalled. Mdle. Victoria Bunsen also sang "The carrier dove," by Mr. Cowen, and "Voi che sapete." In Mozart's *cavatina* her charming voice and unaffected expression had full scope for display, and the result was a unanimous demand for its repetition. The young "coquette," however, would not repeat it, but gave the *Brindisi* from *Lucrezia Borgia* instead. Miss Edith Wynne sang Bishop's "Bid me discourse" and Sullivan's "Little maid of Arcadee" in most artistic style. Signor Fabbrini produced great effect in Gounod's "Salve dimora." Signor Urio, instead of the ballad ("Good bye") announced in the programme, sang "Quest e quella" (*Rigoletto*), and, being deservedly encored, he gave "La Donna e Mobile." Signor Campobello was very successful in an aria from Handel's *Samson*; and Mr. G. Perren received a unanimous encore for "Mary of Argyle," when he gave with equal effect a Scotch song. Mdle. De Bono's violin playing was admired, and Mdle. Felicia Bunsen, in two pianoforte solos, sustained her reputation as a very talented pianist. Mdle. Felicia Bunsen also joined Herr Oberthür in his grand Duo for harp and piano on airs from *Lucrezia Borgia*, which was most flatteringly received, and the clever Teutonic harpist, Herr Oberthür, played his effective solo, "Clouds and Sunshine," and, on being unanimously encored, gave his brilliant solo, "La Cascade." The conductors were Sir Julius Benedict, Herr Ganz, Signor Romano, and Mr. Lindsay Sloper.

THE St. John's Wood Society of Musicians gave a *soirée musicale* on Wednesday evening, at their rooms in Abbey Road. A great variety of pieces, vocal and instrumental, were given by the members, &c. Amongst those who may be particularized for their excellence were the following—Madame Simco (in Balfe's "Si tu savais"), Miss Emily Foley (in Tillyard's "Mary of the Glen"), Miss M. Rosa (in Ganz's "Love hailed a little maid"), Madame Schutz (in Meyerbeer's "Fishermaiden"), and Signor Toretti (in Verdi's "Infelice," and in a duet from *Faust* with Mr. A. Reynolds). These displayed their voices to much advantage. Mr. J. Haydon sang with taste and expression the popular serenade, "Wake, Linda, wake," and was much applauded. Miss Blanche Roope played a capital selection of Irish airs on the pianoforte in the shape of a fantasia. She gave it in most brilliant style, and, in conjunction with Mr. Lansdowne Cottell, accompanied the vocal pieces.

## MDLLE. VALLERIA AS MARGARET.

(From the "Edinburgh Daily Review," March 16.)

The short series of performances by Mr. Mapleson's company in Edinburgh was concluded on Saturday by an excellent representation of Gounod's great opera, *Faust*. The cast was similar to that with which it was performed in November, with the exception that instead of Mdle. Marie Roze, Mdle. Alwina Valleria took the part of Margaret. Her rendering of it was an admirable one, and had, as it deserved, a most enthusiastic reception by the house. Every note she sang had effect, and throughout she excelled any of her former efforts on the Edinburgh stage. The delivery of her single passage in the second act, beginning "No, Signor," was exquisite in purity and smoothness of tone and the manner of delivery. In the third act her performance was without a fault throughout. The ballad of the King of Thule, with the preceding recitative, was very sweetly sung, Mdle. Valleria showing in the recitative the power of expression which her voice is capable of, when entirely divested of its one fault of tremulousness, which she more and more overcomes. The "Jewel Song" was marvellously beautiful, and had a clamorous encore, a bouquet being also thrown her. The execution in this piece was simply perfect, the prolonged shake being wonderfully articulated. The scenes with *Faust* were given with extraordinary passion and pathos, and, indeed, as an actress alone Mdle. Valleria should rank very highly. Her previous performances have shown this, and on Saturday she, as in singing, surpassed her former efforts, and showed herself to be very great in tragic and pathetic action. At the end of this act she, with Signor Urio, was called before the curtain. In the fourth act the church scene was sung with great intensity and beauty of expression, and a recall was again given. The last act was wonderfully sung, and even more wonderfully acted. The delivery of "Permette reste" was most affecting, and the grand air, "O, del ciel Angeli," was given with extraordinary power, combined with great sweetness. It worthily concluded what is in many respects the finest personation of the part we have seen.

BRUSSELS.—M. Gounod's *Roméo et Juliette* continues attractive at the Théâtre Royal de la Monnaie. Charles VI. is in rehearsal. Madame Pleyel performed, on the 8th inst., at a concert given for the benefit of the "Crèche" or Infants' School of Saint Josse-ten-Noode and Schaerbeek. Her name in the bills drew an immense audience. She met with a most enthusiastic reception. The pieces she selected were Mendelssohn's Concerto, a "Berceuse" by Chopin, a Scherzo by Weber, and, with M. Dumon, a flautist of repute, a duet by Kuhlau. After the Concerto, a splendid crown was offered to Madame Pleyel by the Patron of the "Crèche," while the Lady-Patronesses positively overwhelmed her with flowers.

WASHINGTON.—Notwithstanding the inclement weather the National Theatre was crowded with the beauty and fashion of the nation's capital to join with distinguished officials of the government, senators, and representatives, in a grand ovation to the best American representative of lyric art. Miss Kellogg never appeared to better advantage, and never was more clearly discerned the spirituality of her power and the beauty of her method. She sang the rôle of Lucia with marvellous effect, and evoked constant and genuine plaudits. The fine quality of her voice was happily displayed in the solo with flute accompaniment. At times it could scarcely be distinguished from the instrument itself. Her greatest effort was in the mad scene of the third act, and in this her assumption of character was commensurate with the "rendition" of her notes. Mr. Hableman was Edgar, Mr. Carlton, Henry Ashton, and Mr. Hall, Raymond.—*American Paper*.



**MONDAY POPULAR CONCERTS,  
ST. JAMES'S HALL.**

**SIXTEENTH SEASON, 1873-4.**

**SATURDAY POPULAR CONCERTS.**

**SATURDAY AFTERNOON, MARCH 21, 1874.**

*To Commence at Three o'clock precisely.*

**Programme.**

SEPTET in E flat, Op. 29, for violin, viola, clarinet, horn, bassoon, violoncello, and double bass—Madame NORMAN-NERUDA, MM. STRAUS, LAZARUS, PAQUIS, WINTERBOTHAM, REYNOLDS, and PIATTI .. .. .	Beethoven.
SONG, "Ricordanza"—Madame PEZZE .. .. .	Piatti.
(Violoncello obbligato, Signor PIATTI.)	
SONATA in F sharp, Op. 78, for pianoforte alone—Mr. CHARLES HALLE .. .. .	Beethoven.
SONG, "The Noblest"—Madame PEZZE .. .. .	Schumann.
TRIO in E flat, Op. 99, for pianoforte, violin, and violoncello (by desire)—Mr. CHARLES HALLE, Madame NORMAN-NERUDA, and Signor PIATTI .. .. .	Schubert.
Conductor .. .. .	MR. ZERBINI.

**THIRTY-SECOND CONCERT,**

**MONDAY EVENING, MARCH 23, 1874.**

*To Commence at Eight o'clock precisely.*

**Programme.**

**PART I.**

QUARTET in E flat, Op. 44, No. 3, for two violins, viola, and violoncello—MM. JOACHIM, L. RIES, STRAUS, and PIATTI .. .. .	Mendelssohn.
SONG, "O loving heart"—Madame EDNA HALL .. .. .	Gottschalk.
SONATA in D major, Op. 10, No. 3, for pianoforte alone—Mr. CHARLES HALLE .. .. .	Beethoven.

**PART II.**

SONATA in A major, for violoncello, with pianoforte accompaniment (by desire)—Signor PIATTI .. .. .	Boccherini.
SONG, "Ave Maria"—Madame EDNA HALL .. .. .	Luzzi.
SONATA in A major, Op. 47 (dedicated to Kreutzer), for pianoforte and violin—Mr. CHARLES HALLE and Herr JOACHIM .. .. .	Beethoven.
Conductor .. .. .	MR. ZERBINI.

**TO CORRESPONDENTS.**

**L. E. (NEW YORK).**—We cannot publish any further letters on the subject to which the communication just received from L. E. relates.

**DR. SMALLBOYS.**—Certainly not. The anecdote about Auber is a pure invention. Dr. Smallboys is in every particular ill-informed. About the question of regulations, estimates, superfluities, &c., he would do well to apply to Mr. Cunningham Boosey, of Little Argyll Street. Auber never composed the overture entitled *Thomas Chubb*, and, for the best of all reasons, he never heard of Chubb.

**LÆTITIA.**—The name assumed in public by the accomplished lady to whom our correspondent refers was "Angelina"; and, if angelic playing counts for anything, no more appropriate title could have been adopted. She need not herself have invented it, inasmuch as all who heard and saw her must instinctively have given it to her.

**NOTICE.**

**TO ADVERTISERS.**—The Office of the *MUSICAL WORLD* is at Messrs. DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.

**The Musical World.**

LONDON, SATURDAY, MARCH 21, 1874.

**I** DO not belong to the race of ontosophists; nor do I belong to the race of ontologists simple. Nevertheless (as Dr. Ferdinand Hiller will bear me out), I am not a mere onoceratalus, fed exclusively upon onobrychis. That is no

reason why, because Wagnerism is to me Wagnerism and nothing more, I should withhold from you a paper. Those who have missed perusing the books of the late Henry Fothergill Chorley cannot enter into their spirit, or propound their significance. Sain-D'Arod, however, to judge by the estimate of a great composer which but now, as one deeply versed in neurology (I may add neurotomy), he has given to the world, must have studied them intently.

A writer may be paracentral, and yet escape scouting as a mock-moon with a paraplegia—because paraplegia does not immediately affect the brain. But admit all this; and what can the man of Bayreuth say to the sarmentous sarph of those who maintain that he is, at the best, a parano-masia? I leave it to the conjoint decision of Mr. George Grove, Mr. A. S. Sullivan, Mr. E. Dannreuther, and Mr. Handel Gear. Let Sain-D'Arod, however, speak for himself, through the language of "J. V. B.," a still more eloquent though (unhappily) seldom shown ruminator:—

\* \* \* \* \*

[See another page.]

If this be not an operant upon the Wagner theory, Mr. Dannreuther will no doubt explain. I am firmly of belief that onomancy is one thing, and onomatopoeia another, and that an indefinite quantity of ooze cast into an oost will never bring forth an ooroo. Let the tanners settle that question. It is not because the onycha is aromatic that it should be parent of the onyx, which is pellucid. "Rig" is the summit of a mountain. Let Herr Wagner, with the aid of his disciples, reach the summit of the mountain Jacob Meyer Beer (Ben Meyerbeer!). He failed to ascend Ben Berlioz; and in attempting the ascent of Ben Mendelssohn he hurt his patella grievously. The rifts were too much for him. "A frosty void" (Mendelssohn)—Ha! ha! "Spectral bones and ribs" (Berlioz), &c. What does it all mean? Why the 300,000 extra thalers? Lola Montez I can understand, inasmuch as she ridged the Jesuits; but the overture to *Tannhäuser*, with nine billion trombones, would sickerly be too much by eight and a half billions. Meyerbeer was a starling!—then Wagner must be a phenicopter. I have no patience with silver-beaters. There is not a vestige of robust strengthiness in them. What, after all, is a "palaver"? Ask the King of Ashantee, or Winwood Reade. A prophet may be streperous without stress, and a straw-worm is not of necessity a stray, be he never so streaky. I, for my own part, am tired of all this unbraced hissing, I would sooner eat a tareira, uncooked, than hold parley with a tareiboia. In the consideration of such questions, however, it is better not to assume the air of a tantling, and move (as if forefated) tardigradously. The tapera, best esteemed among Brazilian swallows, flies swiftly and feeds its young, a hundred gnats the second. Why, then, such abundance of slow talk and lecturing? The Druids called Jupiter, not Jupiter, nor even Zeus, nor even Jove—but *Caranis*. John Oxenford, Esq., can vouch for that. Targovisco, nevertheless, was at one period a Turkish town of some importance. What boots it if a certain fish be called sea-tench (*turdus*, wrasse) or *Tinca Marina*? Mr. Lloyd, of the Crystal Palace, or Mr. Leopold Lewis of the Savage Club and the Brighton Aquarium, will answer—"It boots nothing." Herr Richard Wagner would scarcely affect to be hailed as a tit, or *fermellette*;—then wherefore endless tittering and twittering?—Jupiter was also entitled *Caranis*, and the great Tityus (once caught titurbating) was Jupiter's son by Eleara; but although Tityus composed operas he did not build and populate a city, with streets and houses. After all, the Tlanquatzin is not to be



found elsewhere than in the United States. All hail Opossum! Tivy—Tivy! Mr. Burnand could tell us something from his room at the Horse and Stamps—but he won't. A human being may unbuckle and yet not be unbuttoned. Meyerbeer lacked the good fortune to be "set to music by Verdi," as a great Moravian critic says of Nebuchadnezzar-Wagner.

THEOPHILUS QUEER (M.D.).

To Dr. Hanslick, of Vienna.

MIDDLE. CAMILLO URSO, the violinist, has been giving concerts with Tom Karl, at South End, U.S. Why, in the name of Heliogabalus, don't Tom Karl invade our shores? Tom not being a pianist, there is little chance that "J. W. D." will wind his horn on Dover Cliff—as Herr Mustard, of the *Leipsic Signale*, once historiographed. It is very hard upon us Insularians to be deprived so long of Tom Karl. "Karley is my darling" might be sung on the much desired, though mucher unexpected, occasion. Come then, Tom—don't be a self-denying Karl.—A. S. S.

#### OCCASIONAL NOTES.

SOME original manuscripts of the celebrated Tartini were recently sold at Florence by public auction, as were, also, a violin formerly belonging to him, a wax mask in good preservation, his wig, and his arm-chair.

THERE is a sad satisfaction that has crossed many minds during the past week. The death of Shirley Brooks gives Mr. Disraeli an opportunity of inaugurating his reign by a graceful act of justice to the literary craft—a craft utterly unrecognised in the long list of mysterious honours with which Mr. Gladstone ended his career as Premier. We will only add that Mr. Shirley Brooks has left a widow and two sons. [Since the above was written we have read with much pleasure that Mr. Disraeli has advised the Queen to bestow a pension upon Mrs. Brooks.]

Mr. P. T. Barnum writes to *Dexter Smith's* as follows, concerning his balloon project:—

"If a balloon does not cross the Atlantic the present Autumn, I will expend fifty thousand dollars, if necessary, in having that feat attempted, and if possible accomplished, as early as may be, provided one or more aeronauts can be found in America or Europe who have faith in its success, and will heartily attempt its accomplishment within a twelvemonth. As at present advised, I shall have the silk material manufactured in China, put together and prepared under the direction of scientific men in London; an experimental ascension made from the Sydenham Crystal Palace Grounds; then bring the balloon to America, and make the transatlantic trip from New York or Boston."

[Perhaps Mr. Barnum may be better advised ere long.]

The *Choir* speaks thus plainly with reference to the absence of English music from the last Court Concert programme:—

"With the solitary exception of Mr. Cusins' March, which might, perhaps, have been better omitted, by way of protest, if his brethren were to be left out in the cold, we have not a single item by an English musician, while France, Germany, and Russia are repeated almost *ad nauseam*, and this, be it remembered, at the first great State Festival at which the Queen has taken her rightful place since the year 1861. The question naturally arising from a consideration of this sort is 'who is responsible for the selection of the music?' If it is left to the Court newsman, or some other functionary who is simply guided by tradition in his choice of the pieces, as he is in his choice of the stilted language in which State ceremonies are described, we can only deplore the fact; but if, on the other hand, Mr. Cusins has any practical influence, and is not simply the holder of the *baton*, we are at a loss to account for the result. On such an occasion, at least, when the Duchess must naturally have heard from her husband something of the music of the people of her future country, and was to make her first public acquaintance with them, we might at least have expected to find the names of some of our English worthies beside those of Gounod, Auber, Wagner, and Glinka, and we shall be curious to hear whether the conductor of Her Majesty's band can explain this anomaly. At present it seems to us not only to be inexplicable, but to amount to nothing short of a display of gross ignorance or incompetence, or else the infliction of a pointed insult on English art and English artists."

["Ditto to Mr. Burke." We endorse our contemporary's spirited utterance.]

WE understand that a lengthened series of daily evening concerts will be given in the Albert Hall, beginning May 1. The arrangements are on a very complete and magnificent scale, but we are necessarily precluded from making them public till they have been absolutely decided. Our best wishes are with the scheme, which ought to do infinite good to art.

THE will and two codicils of Mr. Frederick John Williams, late of No. 110, Fenchurch Street, tobacco broker, and of Woodlands, Clapham-common, who died on the 7th ult, were proved on the 5th inst. by Mr. Frederick Williams, the son, Mr. August Manns, and Mr. George Halsey, the executors, the personal estate being sworn under £80,000. The testator bequeaths £10,000 upon trust for his daughter, Mrs. Sarah Manns, her husband, and children; £7000 for his son, Mr. Edward John Williams; £4500 for Sarah Jones, the niece of his late wife; £4000 for his daughter-in-law, Mrs. Elizabeth Williams, and her children; £2500 for Miss Ada Gent; £1200 for Miss Eliza Irvine; £500 to his son-in-law, Mr. Manns; £1050 to Mr. Halsey; and there are a few legacies to his partners, servants, and others; the rest of his property he gives to his said son Frederick.

LUGO and Pesaro both lay claim to the honour of being the birthplace of Rossini. Last year, Professor Mangolini appeared as the champion of Pesaro; Signor Crisostomo Ferrucci, librarian of the Laurenzian Library, Florence, now enters the lists in favour of Lugo, with a pamphlet entitled: *Giudizio perentorio sulla Verità della Patria di Gioacchino Rossini*. The extraordinary part of the matter is that Signor Ferrucci does not deny that Rossini was born at Pesaro; what he maintains is that Pesaro is not his "patria." This the good people of Pesaro might easily grant, in the sense Signor Ferrucci interprets the word, without in any way invalidating their right to call the celebrated composer their fellow-townsmen. Signor Ferrucci seems to be tilting, like the famous Don Quijote de la Mancha, at a windmill instead of a monster; at a word, and not a fact. The whole question is involved in the signification of the noun "patria." "It is true," says Signor Ferrucci, "that Rossini was born at Pesaro, and of a Pesarese mother, but at a period when his father was established as a member of an orchestra at Lugo; the stay of Rossini's parents at Pesaro was only temporary, and the result of business engagements, just as musicians in small country places are still obliged to pay professional visits to towns in the vicinity. Now, as Cicero (*De Leg.* 11) lays it down that a man's 'patria' is the place from which his father originally came ('*Germana patria ea est, ex qua pater naturalis naturalem originem ducit*') and the Rossini, or more correctly Russini, family was settled at Lugo, it is as absurd to call Pesaro Rossini's 'patria,' as it would be to say that a man had no 'patria' because he was born on board ship." Perhaps it may strike the unbiassed reader that the above is a fine specimen of the delicate but useless process of splitting hairs. If Signor Ferrucci is right in his assertion that the Italian word "patria" signifies only the place whence the family of a man's father originally came, then are the inhabitants of Pesaro hopelessly in the wrong, but if "patria" means also a man's own native place, the place where he was born, then has Signor Ferrucci made a grievous mistake. Rossini himself does not appear to have attached much importance to the dispute—which raged even in his lifetime—for he was accustomed to observe with a smile: "*Sono il Cigno di Pesaro, e il Cignale di Lugo*" ("I am the swan of Pesaro, and the wild boar of Lugo"), an observation which not only marks his impartiality towards both towns, but contains an allusion to the fact that Lugo enjoys a high reputation for its excellent sausages.

THE following anecdote is related of Scribe, as illustrating his great power of invention. The ballet of the *Révolte du Sérail* was being rehearsed at the Opera, and the manager, M. Véron, reckoned upon a great success. Middle Taglioni was to sustain the principal part. Two days before the first representation, when the ballet was announced most positively for production, M. Véron called upon Scribe at nine o'clock in the morning. "I am in despair," he said. "You alone can save me!"—"How so?"—"My ballet cannot be produced."—"Why not?"—"Its success depends entirely on the situation of the second act, which is this: Middle Taglioni, shut up in the palace, and besieged by the rebels, assembles and arms all the women of the harem; she



teaches them how to handle the musket and the sabre, thus turning them into soldiers, at whose head she places herself."—"Well, it is a very original idea," replied Scribe.—"Yes, but we discovered at the last rehearsal that it is absurd."—"Why?"—"Because, in the first act, Mdlle Taglioni has received from a magician a talisman, which she has merely to show to put all her enemies to flight."—"You are right; the difficulty is serious."—"I rely, therefore, upon you."—"Very good; I will come to rehearsal this morning, and will see what I can do."—"No, no, you must arrange it at once. It is no use your coming to the theatre, as there will be no more general rehearsals. Without changing anything in the ballet (for we should not have the time), and without putting it off a single day, because I have to pay a fine of ten thousand francs every day I am late, you must find by to-night some means of enabling me to bring the piece out the day after to-morrow."—"Very well, do you leave me, and I will think about it." The manager left, and went down stairs. Just as he was about opening the door, he heard Scribe call out: "Véron, come up, I have hit on what you want." Véron returned more quickly than he had gone down. "What is Mdlle Taglioni's talisman?" asked Scribe.—"A ring."—"Make it a rose. Who is her lover?"—"A young slave in the Seraglio."—"Make him a young shepherd. What is the dance of the first act?"—"A dance before the Sultan in the palace-gardens."—"Very good; after the dance, Mdlle Taglioni must sit down upon a mossy bank, and fall asleep. The young shepherd must advance and steal the rose from her. When, in the second act, she is about to take the talisman from her bosom, she must discover that it has disappeared."—"I was sure you would save me!" exclaimed Véron. With these words he went down stairs again even more quickly than he had gone up the second time. A quarter of an hour afterwards, Scribe received a note with the following words: "This is not a payment, but a mark of gratitude."—"It was the only occasion," Scribe used to observe with a smile, "on which I ever earned two thousand francs in two minutes."

FLORENCE.—It appears that the report of the intended production this spring of Signor Verdi's *Aida* at the Pergola is not destined to be realized. Signor Octavio Frangini, however, will bring out a new and original opera, entitled: *Clara, Contessa di San Romano*.

MADRID.—Two musical events of some importance have lately come off in this capital: the execution of Rossini's *Missa Solenne*, by Mesdes Sass, Edelsberg, Signori Tamberik and Ordinas, and the performance of *Der Freischütz*, the principal characters being sustained by Signore Mantilla, Edelsberg, Signor Stagno and M. David. Both these masterpieces produced a deep impression.

PHILADELPHIA.—The *Philadelphia Age* says that—"Since thirty years ago, when the elder Seguin and Helen Mathews sang in the first representation of Balf's *Bohemian Girl*, there has never been in this city so fine a performance of it as that given by Miss Kellogg, Mrs. Seguin, Messrs. Maas, Carleton and Seguin. Mr. Bonawitz's opera seria, *The Bride of Messina*, was repeated by the same artists as at the first representation, on Saturday night, at the Decker piano rooms of William Blasius."—"A brilliant and crowded assemblage—such a one as seldom convenes, even in our noble Academy—greeted Mrs. Seguin on the occasion of her benefit last night. The house was literally packed from parquette to dome. The opera was Mozart's *Marriage of Figaro*. Miss Kellogg appeared as Susanna, and sang delightfully. Mrs. Seguin, as Cherubino, exerted her usual power. Mr. William Carlton was the Count; Mr. Henry Peakeas was Figaro.

BERLIN.—The greatest exertions are being made at the Royal Operahouse, in order that Signor Verdi's *Aida* may be produced, as promised, by the end of the present month. It is currently reported that the *mise-en-scène* will surpass anything ever done in that line, even for such operas as *Le Prophète* and *L'Africaine*.—In virtue of an agreement just concluded with the Intendancy of the Theatres Royal, Herr Niemann will be entitled to retire on a pension at any time he may think fit subsequent to the year 1877.—Herr Diener has accepted a starring engagement for the whole of June at the Royal Operahouse, Munich. He has, also, been offered a similar engagement at Darmstadt during the latter part of this month, but it is doubtful whether the exigencies of the Royal Operahouse here will permit him to avail himself of it.—Professor Julius Stern has resigned into the hands of Herr Julius Stockhausen the direction of the Vocal Union, which he founded and which he has conducted so admirably for twenty-six years. He has been induced to take this step in consequence of his inability to manage the Union as well as to direct the Reichshallen-Concerts, and preside over a Conservatory of Music.

## PLANETARY LIFE.

By HERMES.\*

(From Charles Dickens's "All the Year Round.")

NO. III.—PUNISHMENT IN ANOTHER WORLD.

(Continued from page 165.)

In "Another World" I have stated that the women of Montalluyah are encouraged to dress well, rich married ladies even with magnificence. If a woman neglects her dress, it is suspected that something wrong has occurred, and when she is a wife we infer that her husband is no longer an object of her affection. Here, however, is the place to make the accompanying statement, that none are allowed to dress or wear jewels which do not accord with their social position. The law to this effect is so well understood, that now an infraction of it would be morally impossible, for the offender would be more than amply punished by the ridicule which would visit her transgression. In the early days, however, of the reforming Tootmanyoso, this happy condition of affairs had not been reached, and the ludicrous story of a "Dress-coveter," who affected the costumes of her "betters," may here be conveniently related. The offending girl was at first told, with all due gentleness, that if she qualified herself for a higher social position she would acquire the right of wearing the dress and jewels suitable to her elevation. She, however, persisted in asserting that she had already attained the rank which qualified her for the enjoyment of the desired privileges, and that, at all events, she thought her appearance was such as entitled her to wear the most brilliant costumes, adding that she ought to be provided with a servant to do her work.

At first the girl's excessive folly and affected laziness were attributed to ill-health; but when medical advice was obtained, and the doctors declared unanimously that the patient's malady was of a moral, not of a physical, nature, a mode of treatment consistent with this opinion was adopted. The offender was brought to a house filled with dresses and ornaments, apparently of the most costly kind, but in reality mere imitations of superior articles. One of these dresses, with the appropriate ornaments, she was requested to put on by one of the ladies intrusted with the charge of the gorgeous wardrobe. She complied with delight, but when she had worn it for half-an-hour, she was required to change it for another, and at the expiration of every half-hour, for one entire month, save during the time appropriated to sleep, the process was repeated. She was not allowed, I should observe, to exert herself in the slightest degree, all the labours of the toilet being performed by the ladies and their assistants.

It was some time before the girl's gratification at this unwonted magnificence was diminished. She thought herself a grand lady, and spoke with an affected air. At last, however, her patience was worn out, and she earnestly implored the ladies to desist from their toil, declaring, with respect to one dress after another, that she liked it too much to require a change. The ladies replied in terms of simulated respect, but did not desist from their wearisome operations, and when, after a while, the girl expressed a wish to walk about, she was requested and even forced to remain seated, and did she make an effort to rise she was ordered not to stir, as everything she required, would be done for her. In every respect she was treated as a lady, whose intellectual attainments had fitted her for the highest position. When she was hungry and asked for porridge, the fare to which she had been accustomed, the ladies were apparently shocked, and she was at once served with delicate viands, which to her uncultivated taste seemed utterly unsatisfying and insipid.

On the first day of her arrival she had been asked to select the hour for retiring to rest, and feeling somewhat weary, and having nothing to do, she named a time corresponding to your eight o'clock P. M. She was accordingly conducted to her bed, was undressed, and was put to bed. Here she was allowed to remain as long as she pleased, and in consequence of the excitement she had undergone she did not rise till a late hour on the following morning, whereupon she was informed that henceforward the same hours for rising and retiring to rest were constantly to be observed. On the third night, not having undergone any fatigue, she wished to go to bed later, but her courteous persecutors were inexorable, and the hour, which

\* Communicator from the Star City of Montalluyah.



condemned her to the renewed routine of dressing and re-dressing was not to be changed. Nor did the intervals that occurred between the repeated changes of attire bring with them any solace. Books were read to her which she could not understand; she was requested to play on musical instruments of which she had never heard, and to paint pictures, although she had never handled a brush; and what made her position more mortifying, numbers of her former equals were admitted to visit her, and laugh at her expense, though, in consistency with the courtesy of our manners, they were not allowed to pass a certain line.

When nearly a week had passed, a desire to do the work to which she had become accustomed, and which had once seemed to her irksome, became her predominant feeling and she begged the attendant ladies to leave her to herself, and even allow her to sweep her rooms. This, of course, was not permitted. It was obviously against the law, she was told, that a lady of such intelligence should be employed in work which people with inferior minds could do as well. In case of attempted disobedience, there were men near at hand who, the moment, she tried to exert herself, placed her in a peculiar chair, with a bar before it, which prevented the slightest movement, and she was not released, except for the purpose of being undressed and re-dressed, until she had solemnly promised to comply with the regulations of her splendid prison. The same punishment was inflicted if she did not listen to unintelligible books, or even showed any signs of weariness. When she asked leave to talk with some of her companions, and to see a young man on whom she had once bestowed her affections, she was gravely informed that such persons were unfit to associate with a lady of so elevated a station. Now and then her torments were varied by an airing in a gorgeous carriage, which took her, magnificently dressed, about the city, where she was regarded with derision by the multitude.

Truly joyful did she feel when the wearisome month had passed, and she was to return to her home and her equals. Her cure was perfect; she became exemplary in her position, sedulously attended to her domestic affairs, and never ceased to warn others of the folly of desiring to avoid work and coveting things unsuited to their station. I ought to state that the dress worn by our humbler classes, which the converted girl had once despised, is extremely pretty and picturesque, as she herself was often heard to declare when her period of probation had passed.

The same principle of effecting a cure by means of satiety was sometimes adopted by the reforming Toomanyoso, when a man, altogether unequal to the cares and duties of government, aspired to political powers. Such a man was appointed ruler over some small place, where he was surrounded by persons who did all they could to annoy him, not allowing him a moment's rest. Despatches on despatches were hurried in, especially at meal-times, and his consequent inability to eat a single morsel in peace, rendered his condition somewhat similar to that of Sancho Panza, described by your immortal Cervantes.

On account of the warmth of our climate, and the consequently hot blood of our people, outbreaks of passion are commoner among us than offences deliberately committed. Great vigilance is therefore exerted to prevent infractions of the peace. A person guilty of an act of violence is forced to wear on his arm a badge inscribed with a warning indicative of his offence, as for instance, "Beware of the assaulter, for he will strike you if you please him not." If the act results in bloodshed, the inscription runs thus, "Flee from him as a pestilence; he thirsts for blood."

During the time of his punishment none are allowed to associate with him, but he is conducted by the officers who have charge of him to the most frequented promenades, and to some places of public amusement, where the sight of the badge causes universal horror. To this exposure he is subjected whether he likes it or not; and though at first perhaps he feels rather pleased at the amusements accorded to him, he soon finds that the apparent privilege is one of the severest parts of his castigation. It is explained to him by the decree of his punishment that he is excluded from society because he has shown by his conduct that he is unworthy of its blessings, and this is read to him three times a day—in the evening, the morning, and at noon.

The badge is removed every night, but to prevent the offender from rising before the appointed time, each of his hands is placed in a large wicker case, secured at the wrist by a lock.

Sometimes, when the assault has been committed with extraordinary violence, both hands are secured in one case, and a guardian constantly remains close to the offender.

The duration of this punishment is proportioned to the nature of the offence, and to the effect produced on the offender. Our system of nipping evil in the bud renders the existence of what you would call hardened criminals an impossibility. Punishment inflicted without a view to reformation is foreign to our ideas of right, and even if a murderer—a character almost unknown to us—came under the operation of our laws, he would simply be confined alone, and subjected to a degrading discipline as though he were a ferocious animal.

I have mentioned above the "Dress of Shame." This dress, which consists of a robe made in one piece of the commonest material, is attached to the punishment for every serious offence, the particular nature of which is indicated by a conventional mark. A similar mark is placed over the offender's house. The obligation to wear it is usually accompanied by degradation of rank. Since with us social distinction and wealth are proportioned to the superior virtue or intelligence of the person on whom they are conferred, it is a logical consequence that exceptional advantages are forfeited when the qualification to enjoy them has ceased.

*Permes.*

## PROVINCIAL.

LEICESTER.—The New Musical Society, formed for the practice of the higher classes of composition, brought its first season to a close on Tuesday evening, by a performance of Mendelssohn's *Elijah*. There was a large audience, the Temperance Hall being well filled. The band was large, and very efficient. The principal vocalists were Madame Thaddeus Wells, Miss D'Alton, Mr. Henry Guy, and Mr. Santley.

BRIGHTON.—Last Saturday afternoon the Aquarium was well filled. Mdme. Lemmens-Sherrington was the vocalist, and was in splendid voice, giving the Song of Mignon (Beethoven), the Shadow Song from *Dinorah* (Meyerbeer), and, to suit other classes of "music lovers," Claribel's "Come back to Erin," which she was compelled to repeat. The instrumental music comprised Auber's overture to *Haydee* and Schubert's *Rosamunde*, besides other pieces, among which were two movements from a *Stabat Mater*, cleverly written by Mr. van Heddeghem, the leader of the band, the interpretation of which by the composer and Mr. Cleaver (arranged for violin and violoncello) was expressive and refined. Mr. Van Heddeghem's talents as a composer were apparent in these interesting excerpts.

SHEFFIELD.—The *Independent* of March 13, says:—

"M. Widor, the organist at Saint Sulpice, Paris, gave a recital in the Albert Hall last evening. Notwithstanding there were other attractions than the recital itself, the attendance was wretchedly small. The programme was of a varied character, and afforded abundant scope for a display of his abilities. Looked at purely from a musical point of view, the recital was a great success. The audience was charmed with M. Widor's playing. He does not condescend to clap-trap effects simply to please; his style of playing indeed belongs rather to that severe school which shuns the showy for the good. Strictly correct always, he can be brilliant when he pleases, and his latest programme enabled him to do full justice to his powers in this respect. It is not often that encores are obtained at such a recital as this, but M. Widor obtained no less than three. Taken as a whole, the entertainment was one of the best we have ever listened to. Only a larger audience was needed to make it all that could be desired."

BOLOGNA.—Herr von Flotow's *Ombre* is in rehearsal here.

GENOA.—Signora Carolina Ferni has appeared very successfully in *Saffo*.

MILAN.—The death is announced of Signor Giacomo Pedroni, professor of singing.

YOKOHAMA.—A theatre, called The Varieties, has just been opened here by an enterprising German, named Herr Hohenholz.

BARCELONA.—A new opera, *Editta di Belcourt*, by Señor Mariano Obiols, one of the few operatic composers of whom Spain can boast, has been produced here with success.

NAPLES.—The Philharmonic has revived an opera entitled: *La Donna di più Caratteri*, by Guglielmi, the contemporary of Cimarosa and Paisiello. With this old opera has been revived, also, an old custom; the recitatives are accompanied on the piano, which has resumed, though only for a brief period, its former place in the orchestra.



## WAIFS.

Baltimore is erecting a new operahouse.

Among the literary remains of the late David Strauss is said to be a life of Beethoven.

The Vokes family have visited Chicago, and their performances were immensely admired.

Ponchielli's new opera, *I Lituani*, has been produced at the Milan Scala. Its success is said to have been considerable.

Mr. John S. Clarke, the comedian, has returned to England, and will shortly appear at the Holborn Theatre in a new five-act drama.

Mr. W. H. Cumming's cantata, the *Fairy Ring*, will be performed at the Brighton Pavilion on Easter Tuesday, with full band and chorus.

Ole Bull and Dan Bryant were among the passengers on a steamer to Europe recently. A concert was got up on board for the benefit of some sick sailors, at which Dan danced "Shoo Fly," while Ole Oly played it.

Notwithstanding the rumour that the North Wales Choral Union had relinquished the intention of competing at the National Music Meetings, the rehearsals of the competitive pieces are still being conducted by Mr. W. Parry.

Daniel Simpson, a veteran drummer of Boston, is eighty-three years old. He has drummed the A. & H. Artillery Co. for sixty-three consecutive years. Sid Smith, flier, has played with Mr. Simpson for fifty-eight years.—*Dexter Smith's*.

There is great need of a new music hall in Boston. The present one is admirably managed, but the city is large enough for two or three more. The South end, especially, needs one, with stage and scenery, so that opera may be given at reasonable prices.

Mr. John Thomas (harpist to Her Majesty the Queen), has returned to London. On his journey from St. Petersburg Mr. Thomas stopped at Berlin, and had the honour of playing at a *soirée* given by the Crown Prince and Princess of Prussia, to which the *élite* of Berlin were invited. Madame Joachim, and Herr Bardt (pianist), "assisted" at the same *soirée*.

The following extract from an American journal is a unique specimen of musical criticism:—"Why is it" (asks Dr. C.), "that a strain of music, on being heard, thrills us with unearthly joy?—Because the vibratory molecules of the auricular organs are in that untired condition necessary to enable them to respond perceptibly to the musical tones."—H. L. B.

Our attention has been called to a letter in a weekly paper, in which Mr. Joseph Bennett is described as being the writer of a recent leader in these columns, entitled "A new National School of Music." The gentleman referred to did not write the article, nor has his facile and accomplished pen been used on this journal for some months.—[*Ed. Sunday Times*.]

An old coloured minister, in a sermon on hell, pictured it as a region of ice and snow, where the damned froze through eternity. When privately asked his purpose in representing Gehenna in this way, he said: "I don't dare to tell dem people nuffin else. Why, if I were to say that hell was warm, some o' dem old rheumatic niggas would be wantin' to start down dar de berry fust frost!"

The New York correspondent of the Boston *Herald* sends a long rigmarole about P. S. Gilmore, the sum and substance of which is that Mr. Gilmore's house is upholstered in fine style, that at the reception "each person was ushered up stairs by a coloured servant, and another coloured servant received his hat," etc. "Fat decanters of every kind of liquor" were also there. Bostonians will be glad to know these facts.

There is a funny story about Offenbach, who has a son also a musician. Offenbach père thought he would use a few bars of his son's music in *Orphée* as a compliment, and gravely telegraphed to the boy, at Cannes, for permission. The son as gravely replied that he had no objection, provided he were allowed to superintend the last three rehearsals, attend the first performance, and receive his author's rights.—*Hornet*.

After the general rehearsal of the Liverpool Representative Choir held in the Lecture-room of the Free Library on Saturday evening, the members proceeded to the selection of four representatives for the General Committee, and the rules for the guidance of the choir were unanimously agreed to. The choir is now in full working order, and ere long the public will have an opportunity of judging of the capabilities of the singers chosen to represent Liverpool at the Crystal Palace.

At the Brussels performance of Wagner's *Tannhäuser*, in honour of the Duke and Duchess of Edinburgh, the director interpolated a ballet! *O Richard! O mon Roi!*

Among other Italian professors who have lately died are Signor Cantù, ex-professor of the Milan Conservatoire, Signor Farelli, violinist, and Signor Belpossi, hautboist.

The Boston Handel and Haydn Society has not yet issued its prospectus, but it is hinted that we are to be favoured with several novelties. It is probable that a revival of the *Creation* (a favourite oratorio of olden times, quaint but effective), and possibly a performance of Handel's little-known work, *The Messiah*, will be given. It is even rumoured that a long-forgotten work of Mendelssohn's called *Elijah* will also be revived, but we are not positive upon this point.—*Dexter Smith's*.

GERMAN GYMNASIUM SOCIETY.—Last Saturday night the "Carneval-fest" of this society took place. About three hundred of the members of the society and their friends assembled, many of them appearing in costume. An excellent programme was provided for the occasion, which included a comic opera by Herr Paul Semler, entitled *Tannhäuser*, put on the stage in capital style. At the conclusion of the opera, the author, the principal scene painter, and the stage manager were called before the curtain to bow their acknowledgments.

At a recent luncheon given by the Queen to the Duke and Duchess of Edinburgh in Windsor Castle, Mr. Dan Godfrey's Grenadier Guards' Band was in attendance, and played a selection of music, including the "Maria Alexandrovna Galop." Prince Arthur remarked on the prettiness of the galop, and inquired who the composer, W. Reynolds, was. Mr. Godfrey replied that he was a professor of music in Liverpool, with Messrs. Hime and Sons, the publishers. A composition by another Liverpudlian, Mr. Saqui, "The summer's coming," was also performed.

Save us from *Il Trovatore*, we pray always, and from the *Trovatore* crowd, with its insane plaudits and hoarse, stunning bravos after every strong high note which baritone or tenor makes while ignoring the music. Is that one high note any better than all the other notes? we should like to know. We have no doubt that Madame Nilsson sang and acted admirably in her part, but we could wish that there were no such parts (such operas, we mean) for such as Nilsson; these true Queens of Song are, to our mind, too good for it; is it not time it should be left to the *queens* of song, the *cafés chantans* and the musical old clothes shops? No, says the manager, you see it "draws."—*Dwight*.

I gather from *Dexter Smith's* that "Christine Nilsson has always patronized Worth, the French many-man dressmaker, and is said to be passionately fond of dress. Upon her Worth has expended all the resources of his art in looping, bunching, folding, and "arranging" drapery, and her several hundred costumes present the best result of the modern revival of this method. One of Nilsson's toilets was of the whitest conceivable satin, the skirt immeasurably striped, in addition to plaiting and puffing, with cords stitched in like those of several gentlemen's shirt bosoms, twenty-five thousand in a group forming one stripe. The amount of work on this dress was enormous, five hundred thousand million yards of stitching being employed upon the cords alone."—DR. BLIDGE.

Signor Bevilgnani has returned from Moscow to fulfil his engagement at the Royal Italian Opera. During his stay in the Muscovite city, Signor Bevilgnani, in five months, conducted 108 performances, and produced 31 different operas, viz.: *L'Africaine*, *Les Huguenots*, *Dinorah*, *Robert le Diable*, *Guglielmo Tell*, *Mosé in Egitto*, *Il Barbiere di Siviglia*, *Linda di Chamouni*, *La Favorita*, *Lucia di Lammermoor*, *Lucrezia Borgia*, *La Figlia del Regimento*, *Poliuto*, *Don Pasquale*, *Marie di Rohan*, *Il Trovatore*, *La Traviata*, *Un Ballo in Maschera*, *Ernani*, *Rigoletto*, *Der Freyschütz*, *Faust*, *La Muette di Portici*, *Norma*, *La Sonnambula*, *I Puritani*, *Don Giovanni*, *Hamlet*, *Marta*, *Luiza Miller*, and *I Lombardi*, the last two, both new, for the first time at Moscow.

An Indian tribe in Wisconsin has organized a brass band, and, as the savages are protected by the Government, the white people have no redress. There is a great deal of hard feeling among the citizens toward the young aborigine who plays the cymbals. He performs with such earnestness and vigour that a vigilance committee has been organized to waylay him and take him apart, in order to ascertain whether he is a real Indian or is merely riveted together and run with a steam engine. The manner in which he wakes the echoes amid the everlasting hills would make a deaf and dumb asylum nervous. When the band has serenaded a man two or three times he succumbs. He goes calmly around among his little family, removes their hair, scalps the hired girl and coloured boy, and, after taking up the collection hands the whole lot to the band, which goes off happy to strains from the harmonic young cymbal player.—*Dexter Smith's*.



A meeting of the Executive Committee of the North Wales Choral Union was held at Bangor on Saturday, Archdeacon Evans presiding. Mr. W. J. Parry, of Bethesda, expressed his readiness to continue in office as the general secretary, in compliance with the request made at the previous meeting; and Mr. Adoniah Evans was appointed assistant secretary. The financial position of the Union gave rise to a prolonged discussion, and it was resolved that a further appeal for subscriptions should be issued. Letters were read from Sir Stephen Glynne and other gentlemen promising subscriptions. It was agreed that the music accounts should be called in by the end of the present month. The divisional rehearsals were fixed as follows:—Bangor, March 28; Liverpool, April 4; Portmadoc, April 11; Rhyl, April 18; and Carnarvon, April 25. It was resolved that full rehearsals for all choirs from Denbigh eastward should take place at Chester on May 8, and for choirs from Denbigh westward at Carnarvon on May 23.

Those who had the opportunity of appreciating the strangely original talent of Mlle. Desclée at the brilliant series of performances in which she appeared at the Princess's Theatre last year will hear of her death with deep and sincere regret. This very distinguished artist died last week in Paris, after an illness attended by intense and irremediable suffering. It may be said that Londoners received her last dramatic breath, for she was unable to re-appear at the Paris Gymnase after her appearance here. She was only thirty-four, had just reached the front (as she said herself in a desponding letter written to a friend), was in the prime of her faculties and the efflorescence of her talent, when death took her. In life, appearance, temperament, and manners, she bore a singular resemblance to those sad, fate-stricken heroines of Alexandre Dumas *fil.*, whom she personified with such painful perfection, and, without disparagement to her great and deserved reputation, her dramatic genius had much, maladivene, in it. Perhaps it was this that endowed it with peculiar charm. Her renown was of very recent date. For many years she had performed in the petty French theatres of Italy; she had by a mere chance obtained a Paris engagement. M. Alexandre Dumas saw her, and resolved to make her fortune. She acted in *Frou Frou*, *La Princesse George*, *Maisonnette*, *La Dame aux Camélias*, with very great success, and her reputation was almost instantaneous in its rise. It was then that she came to London, where she "drew" more than any French actress ever did.—*Examiner*.

The once celebrated Henry Phillips recently gave a musical evening at the Concert Hall, Great Malvern, when he sang some popular songs, accompanying himself on the piano. He was assisted by a lady and gentleman staying in the town. The gentleman and Mr. Phillips sang Italian duets, which, though few among the audience understood the words, were encored. Mr. Phillips spoke of the national music of Scotland, Ireland, and Wales, all of which had national songs, whilst England had fewer that would arouse national feelings; yet more wealth was lavished on music in this country than in any other. He spoke of the German composer who set a composition in seven flats, but how many "flats" got hold of it he would not presume to say. He well remembered when a copy of one of Spohr's oratorios was brought for inspection, it was pointed out as an impossibility for any body of singers to execute it. He spoke of the simple and pleasing melodies of Arne, Shield, and others, now much in use. He then gave the "Death of Nelson," followed by his own descriptive song, "The Return of the Admiral." This was followed by "The gallant Arethusa," which was encored. In speaking of the "British Grenadiers," he said it was a song, and gave it as originally composed, imitating the roll of the drums on the pianoforte. Dibdin's song, "I pocket de guinea a little," was next introduced. Mr. Phillips said its composer was author of more than five hundred popular songs, the writer of the words, and generally accompanied himself on the pianoforte. Dibdin was a dramatist. The idea of "I pocket de guinea a little" suddenly came into his mind, and he at once wrote the song and set it to music. It decried how a Frenchman came to this country, and, obtaining patronage, contrived to make his way amongst schools, in which he taught, and "pocketed de guinea a little." In speaking of the Hebrew chant, "I will sing," Mr. Phillips said a priest generally gave the air, while the choir hummed the accompaniment, and probably from that the organ was invented. Some of the finest conceptions in sacred music emanated from the Hebrews. Their music was never written, but orally preserved amongst the people. "The Farmer's Daughter of Berkshire" (Phillips) was rapturously applauded. "Rule Britannia" became national under peculiar circumstances. In the time of George III. music was written for "masks." Composed by Dr. Arne, and dedicated to Alfred, Prince of Wales, it was introduced in a mask where performers, male and female, representing ambassadors, came on the stage, and, when "Britannia" rose up, this anthem was sung. Mr. Phillips asked the audience to imagine that he was "Britannia," and they (the audience), ambassadors from all parts of the globe, and to join in the chorus. This was done with spirit; and so ended a pleasant evening.—*Malvern News*, March 14th.

An enthusiast was turned out of the gallery at a Memphis theatre lately for encouraging the antics of a well-known English actress with the exclamation, "Bully for you old tow-top! Goodness, look at her kick!" Miss Lydia Thompson does not like being called "tow-top," nor does she like her *pas* to be called kicks.

Rehearsals for the summer festival of the Liverpool Church Choir Union were commenced on Thursday evening week, in St. Luke's Schoolroom, Colquitt Street, and are to be continued every Thursday evening, at the same time and place. It is advisable for those who intend taking part in the festival to attend as often as possible.

*L'Art Musical* has published the subjoined official record of Bellini's death:—

#### "MARIE DE PUTEAUX.

"Extrait du registre des actes de décès pour l'année 1835.

"L'an mil huit cent trente-cinq, le vingt-quatrième jour du mois de septembre, à dix heures du matin, par-devant nous, Julien-Guillaume Jérôme, maire et officier de l'état civil de la commune de Puteaux, canton de Courbevoie, arrondissement de Saint-Denis, département de la Seine, sont comparus les sieurs: Jacques-Louis Huché, âgé de cinquante-trois ans, journalier, et Joseph Hubert, âgé de trente-sept ans, jardinier, tous deux domiciliés en cette commune et amis du défunt ci-après nommé, lesquels nous ont déclaré qu'hier, à cinq heures du soir, est décédé en la maison du sieur Legigan, quai Royal, en cette commune, Vincenzo Bellini, âgé de trente-deux ans, professeur de musique, célibataire, né à Catania, en Sicile. Sur quoi, nous, officier de l'état civil sus-nommé, après nous être transporté, accompagné des déclarants, au domicile où se trouve le corps du défunt, nous nous sommes assurés du décès. En foi de quoi nous avons dressé acte, qui a été transcrit sur les deux registres et signé par les déclarants et nous, après lecture.

Puteaux, le 3 février 1874.

Suivent les signatures,  
Pour copie conforme,  
Le Maire,  
Signé: BLANCHE.

On Saturday afternoon a meeting of the renters, their nominees, and life admission holders, was held in the saloon of Drury Lane Theatre, to consider a proposal made by Mr. Mapleson for their accommodation during the forthcoming opera season. Captain Sharpe was in the chair. Mr. Tegg announced that the committee reported that they had had several communications with Mr. Mapleson upon the subject of the conversion of the auditorium portion of the Theatre Royal, Drury Lane, into stalls and boxes, that the theatre may be made available for her Majesty's opera, and the changed accommodation to be afforded to the renters, their nominees, and the life admission holders. The proposed accommodation is substantially that of the five prior Italian opera seasons in the Theatre Royal, Drury Lane. The committee proposed that the recommendation of Mr. Mapleson for the purpose of her Majesty's opera season, 1874, be accepted by the special meeting now convened, without prejudice to the rights of the debenture holders and having life admissions. The agreement between Mr. Mapleson and the renters of the Theatre Royal, Drury Lane, for the season 1874, is to the following effect:—Mr. Mapleson agrees to retain for the exclusive use of the renters, renters nominees, and life admission holders the front row of stalls, consisting of 24 seats. Every renter, renter's nominee, and life admission holder admitted to stalls must be in evening dress. Mr. Mapleson also agrees that the renters, renters' nominees, and life admission holders shall have thirty-three seats in the dress circle, each of which shall have a good view of the stage, and shall be kept for their exclusive use, say 16 seats in the second row, and 17 seats in the third row. Mr. Mapleson also agrees to give to each renter, renter's nominee, and life admission holder an ivory, to afford them the opportunity of going from one part of the theatre to any other part. That the number of the seats so allotted shall be handed to the renters' committee, to be referred to at any time, and to prevent disputes each seat to be numbered and to have the letter R legibly affixed thereto. That the rules and regulations of the theatre respecting dress shall be observed by the renters, their nominees, and life admission holders. That Mr. Mapleson will insist upon his various officials showing civility and attention, and a desire to accommodate the renters, their nominees, and life admission holders, with such seats in the stalls and elsewhere as may be unlet or not subscribed for, should the accommodation named in this agreement be insufficient. The renters' committee on their part engage to use their best efforts to promote the satisfactory working of this engagement, it being understood that Mr. Mapleson will enter into any further legal instrument that may be necessary to carry out the above. (Here follows the signature of Mr. Mapleson). It is hereby understood and agreed that nothing herein contained is to prejudice in any way whatever the rights and privileges of life admission holders, their renters, and their nominees.—On the motion of Mr. Wilkinson, seconded by Mr. Sentence, this was adopted. After some discussion it was agreed that the allotment of seats should be left to a sub-committee.



## ALFRED—MARIE.

Hark, resounding far and wide,  
Welcome to our Northern Bride;  
Joy to England's royal son,  
And the prize his love has won!  
Now upraise the tuneful strain;  
Strike the golden lyre again!  
While upon the soft air swells,  
Glad and gay, the wedding bells.  
Oh, happy, happy, happy pair,  
He brave and bold; she kind and fair.

England's heart to-day is proud;  
England's welcome long and loud;  
For the gem the waters bore,  
To our kind and friendly shore!  
O'er the bridal path we strew  
Flowers of promise, fond and true;  
Every heart with triumph swells  
Mid the sound of wedding bells!  
Oh, happy, happy, happy pair,  
He brave and good; she bright and fair.

Malvern, March 7, 1874.

ELIZA F. MORRIS.

## MUSIC RECEIVED FOR REVIEW.

J. B. CRAMER & Co.—"Good bye" and "Restless," songs, by Kate B. Hearder;  
"Benediction Service" and "Song of Welcome," by Charles W. Smith;  
"Lilla Valse" and "Grand March," by Charles W. Smith.  
METZLER & Co.—"Only once more," by Louise Gray; "May and December" and  
"At his hearth alone," songs, by Cotaford Dick; "Russian Bridal Song," by  
E. F. Rimbault; "Only with thee," "My little child," "Lily," and "One look  
of hair," songs, by W. T. Wrighton; "In her garden," by J. L. Hatton;  
"The old, old song," by Brinley Richards; "Alla Polka," "Neva," and  
"Italia," by Oscar Comettant; "The Royal Russian Galop" and "Figaro  
Galop," by J. E. Mallandaine.  
SHEPHERD (Newcastle-on-Tyne).—"The Old and the New," song, by Mrs. Scorman.  
WEEKES & Co.—"Lyrics," Set I., by Horton C. Allison.

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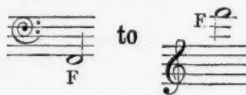
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# ROYAL ITALIAN OPERA, COVENT GARDEN.

## SEASON, 1874.

THE Nobility, Gentry, Subscribers, and the Public are respectfully informed that the OPERA SEASON of 1874 will commence on

### TUESDAY, MARCH 31.

It has now become unnecessary in these annual prospectuses of the Opera Season to enter into a lengthened description of the achievements of the Royal Italian Opera, or to dilate on the reputation of the Artists engaged, and such like subjects; nor is a minute detail now required as to the distribution of the *roles* in the different Operas, nor as to other particulars appertaining to the performances of an approaching Season.

It will be sufficient to remark that by the following outline of the arrangements for the Season of 1874 (which will be adhered to as nearly as circumstances will permit), it will be seen that each Opera will be represented in as perfect a manner as the resources of Europe will allow. It will furthermore be observed that that great Artist,

**Madame ADELINA PATTI,**

who has just concluded another Season of uninterrupted triumphs at Moscow and St. Petersburg, bearing away from both cities substantial and magnificent marks of Imperial and public admiration, has been re-engaged; that

**Mdlle. EMMA ALBANI,**

who has also, during the autumn and winter, fulfilled a most brilliant engagement at the same Opera Houses, and who is also the recipient of several splendid tokens of the favour of the Imperial Family, as well as that of the *abonnés*, is also re-engaged; that

**Mdlle. MARIMON**

will make her first appearance at the Royal Italian Opera; and that

**Madame VILDA,**

who three years since performed for a few nights at the Royal Italian Opera, and who has since become the chief Prima Donna of the Imperial Opera at Vienna, is again added to the Company.

It will also be seen that several of the debutants of last Season, together with several new candidates for the approval of the Subscribers, have been engaged, as well as the many great and favourite Artists who for so many Seasons have adorned the Covent Garden Stage.

## ENGAGEMENTS.

Madame ADELINA PATTI.  
Mdlle. MARIMON  
(Her first appearance at the Royal Italian Opera).  
Madame VILDA.  
Madame PAULINE LUCCA  
(Madame Lucca is engaged to sing on April 5th, but unfortunately her arrival in London is not considered certain),  
and  
Mdlle. EMMA ALBANI.  
Mdlle. SCALCHI.  
Mdlle. GHIOTTI  
(Her first appearance in England).  
Mdlle. CLÉMENCE CALASCH  
(Her first appearance in England).  
Mdlle. SMEROSCHI.  
Mdlle. DIANI  
(Her first appearance in England).  
Madame SINICO.  
Madame SAAB.  
Mdlle. COSSI.  
Madame DELL' ANESE.  
Mdlle. PEZZOTTA.  
Mdlle. D'ANGEEL.  
Signor BOLIS  
(His first appearance in England).  
Signor SABATER  
(His first appearance in England).  
Monsieur BLUME  
(His first appearance in England).  
Signor PIAZZA  
(His first appearance in England).

Signor PAVANI.  
Signor MARINO.  
Signor ROSSI.  
Signor BETTINI.  
Signor MANFREDI.  
Signor NICOLINI.  
Signor GRAZIANI.  
Signor COTOGNI.  
Signor BAGGIOLI.  
Signor CIAMPI.  
Signor TAGLIAFICO.  
Signor RAGUER.  
Monsieur MAUREL.  
Monsieur FAURE.  
Conductors, Composers, and Directors of the Music.  
Signor VIANESI and Signor BEVIGNANI.  
Principal Danseuses.  
Mdlle. PIATTI  
(Her first appearance in England).  
Mdlle. GIROD.  
Mdlle. BICESTI  
(Her first appearance in England).  
Maestri al Piano ... .. { Herr SAAR and  
Principal Violin Solo ... .. { Signor LAGO.  
Leader of the Military Band ... .. Mr. CARBODUS.  
Leader of the Ballet ... .. Mr. D. GODFREY.  
Organist ... .. Mr. BETTEMANN.  
Suggeritori ... .. Mr. PITTMAN.  
Répétiteur de Chœurs ... .. Signor FORTUNATI.  
Decorator ... .. Signor CARLO COSSI.  
Machinist ... .. Mr. LABHART.  
Mr. GARNSEY.

The Personnel of the UNRIVALLED ORCHESTRA, as well as that of the CHORUS, will remain nearly the same as last Season.

Stage Manager ... .. Mons. DESPLACES.

Artists' Costumiers.  
Mrs. JAMES.  
Madame VALLET.  
Monsieur HENNIE.  
Scenic Artists.  
Mr. DAYES, Mr. CANEY, and Assistants.

The Répertoire of the Royal Italian Opera, from which the Performances of the approaching Season will be selected, now includes no less than Forty-six Operas. In addition to which it is intended to produce at least Three of the following works:—

Verdi's Opera, "**LUISA MILLER**," The Principal Character by Madame ADELINA PATTI.  
Ambroise Thomas's Opera, "**MIGNON**," The Principal Characters by M. FAURE, Signor NICOLINI, Mdlle. MARIMON, and Mdlle. ALBANI.

Mozart's Opera, "**IL SERAGLIO**," The Chief Character by Madame VILDA.  
"I PROMESSI SPOSI," By Ponchielli.  
Glinka's Opera, "**LA VIE POUR LE CZAR**."

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But as there will (after the first week) be regularly FOUR NIGHTS in each week—viz., MONDAY, TUESDAY, THURSDAY, and SATURDAY—Subscribers will by making known their wishes at the commencement of the Season, have the choice of selecting either Two or more of those Four Nights.

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Also of Mr. MITCHELL, Mr. BUBB, Messrs. LACON & OLLIER, Messrs. CHAPPELL, Bond Street; Mr. ALFRED HAYS, 4, Royal Exchange Buildings; Messrs. HARRISON, 1, St. James's Street; and of Messrs. KEITH, PROWSE, & Co., 45, Chancery Lane.

Royal Italian Opera, Covent Garden, March, 1874.